

EQUALIZING X DISTORT

Issue 3, Number 2

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RAVING MOJOS

The RAVING MOJOS were part of one of the original waves of punk bands in Toronto. They had a legendary 5 song demo that was released in 1982 and that seems to have initiated their reunion. On Friday January 24th they played their first show in a couple of decades and it was in support of a recent recording released as a CD entitled "The Last Rock and Roll Show Ever!!". The title has a story as does their reunion. This interview was conducted on Equalizing-X-Distort radio by Greg Dick of the TEXAS DIRT FUCKERS (a.k.a. Dikky Fix of DREAM DATES) on Sunday February 2nd, 2002. Photos by Matt Bickle.

Welcome Kurt Schefter and Blair Martin of the RAVING MOJOS. Congratulations on the release of your great new CD "The Last Rock 'n Roll Show Ever!" and an amazing show and a great turnout at Lee's Palace last Friday night. We are going to try and whip through the history of the band, as quick as we can. Blair, you were born in Newark.

Blair (B): No. Where did you get that information? I lived in Newark when I was a kid, when I was 6.

Oh, okay.

B: No I was born in Toronto.

So you're a Toronto boy. The first band that I knew of you in was the ANDROIDS in 1977 playing drums with Sally and Bart. How did you meet them?

B: You know early in the scene I was hanging out with a friend of mine, Danny Levy and, I don't know, we were meeting people in bands and they needed a drummer so I knew how to play drums and I wanted to be in a group so I got in their group.

So you were getting out of high school. You went to Jarvis Collegiate.

B: For a short time. For one year.

I heard you only attended the smoking area sessions, though.

B: Yeah.

I don't know how many classes you actually showed up for.

B: That's true. I kind of lost interest in school by that point.

Yeah, you've said that Toronto was the 2nd established punk scene in the world after



The "Mojos walk down the middle of the street", from 1981.

New York City, starting with bands like the DIODES and the DISHES.

B: Yeah, like I think so. If I remember things that's the way it seemed to me. There were groups, certainly starting out....I remember...which bands did you just mention the DISHES...

The DISHES, the DIODES, the old OCA (Ontario College of Art) bands.

B: One of those groups had the first punk gig that I ever remember in Toronto, which was in the basement of a church in...I can't remember where it was....and the band was called OH THOSE PANTS and I think that band became the DIODES. I may be talking through my hat, but I think that's true. That would have been 1976.

Okay, so that was right in the beginning right before the "Crash and Burn" started kickin' in. You've expressed a liking for a band a lot of people originally dismissed as marginal and that was the SCENICS. I know one thing that kind of caught your attention was that they used to leave the D strings on their bass and guitars out of tune on purpose.

B: They used to do jazz and classical and weird stuff. They were like a contemporary group of bands like TELEVISION or TALKING HEADS from New York and they did that kind of sound. Oh yeah, they would have a song where there were particular strings on the gui-

tar that were particularly out of tune in a particular way. It was a very musical thing that they did. Yeah, they were wildly good and people just really didn't like their sound.

Yeah and you were saying earlier on a bill with the TROGGS and the VILETONES at the Horseshoe and got kicked off before they

B: Or it might have been a group called the NEW YORK NIGGERS. Do you remember that group?

I don't remember that group. I think I would have if I heard that name.

B: They were a multi-ethnic group that played a ROLLING STONES punk thing. I remember that was from 1976.

Sounds like a NEON LEON kind of a venture there. Unfortunately to this day the Toronto scene is poorly, if at all, documented. It's a shame because it was truly one of the first scenes to emerge in punk rock definitely. Years ago you expressed a dislike for the English bands. You said that Brits missed the point of punk rock. They couldn't sing or play as well and actually emphasized the fact they couldn't.

B: Yeah, that was at the time, that really..... like Joey Ramone was really studying to be a pop singer. He was really studying to be Tommy James. He really was into a form and he was sort of studying it and when I heard someone like Johnny Rotten he was doing



Left to Right: Blair (singer), Al (bass), Myles (drums), and Kurtis (guitar)

something artsy that was essentially different and not a rock and roll thing and that's kind of what I mean by that.

Yeah, yeah and for instance Mick Jagger, a lot of, I mean that is obviously pre-punk, but a lot of them did sing in overdone English accents or as far as influences went ROXY and ENO would have been copying the VELVETS or the SEX PISTOLS copying the RAMONES, where you think the American bands

B: The creative ... after the 1960's I think the really important bands and I think that probably if you look at the long term influence of things I think the American groups that we all remember and we all name off in a row like the NEW YORK DOLLS, and the RAMONES, the MC5, and the VELVET UNDERGROUND, and the STOOGES, you know I think if you look at the long term influence of those groups it's...I always felt that the Americans did something first as an art thing and then the British sort of interpreted it.

...they introduced the clothing line.

B: Yeah. And probably, what I was looking at at the time was there was an interesting interplay that I probably wanted to see which was, "Okay what happens when American rock 'n roll goes to Britain? Is it interpreted this way by the British comes back after a long time and what the British have done with it like the model of every punk band that I ever thought of and was in or around in 1976 and onward were the ROLLING STONES were models for those groups. So to me, I thought the punk thing felt like, and the NEW YORK DOLLS and the things that came before that felt like a re-interpretation again. Okay now you have given us this reflection now there is another reflection going back in a cultural dialogue between Britain and the United States. That's what I thought rock 'n roll was, but in 1976 when all those groups took athe British really eclipsed a

lot of the American groups at the time and I thought the American groups were more about what I was in to.

Yeah, yeah, I feel the same way. You quit or were fired from the ANDROIDS. Did you quit or ?

B: No I mean they just, they fired me for sure. They called me up in the middle of the night and said they didn't want to play with me anymore.

You said that after 2 years because of a pressure which you've described existed in the scene due to bands expecting to get into the punk - new wave frenzy to get signed by labels. Like nobody...there was a bit of a vibe in the air that everybody who was going to get signed first. Would it be TEEN-AGE HEAD or the ANDROIDS or the VILETONES...

B: I think it was a really exciting scene and I think it was competitive and people wanted to be successful and people were hoping to see some success in this endeavour.

Yeah, yeah, I mean Sally and Bart ended up moving to New York along with Cynthia from the B-GIRLS and a lot of musicians from Toronto because I guess they felt that Toronto wasn't a place where they could further their careers. That there was something holding them back. That the scene was being ignored here.

B: Or it wasn't going to happen here? Yeah.

After that you met drummer Myles who was in the TOOLS. They broke up and the two of you formed the HEARTBEATS where you moved up to vocals and Myles on drums. Then you quit the HEARTBEATS because your elder band-mates were jerks.

B: Well they broke up the band. It was sort of a band that you wouldn't do it without key guys and one of the really key guys said "I don't want to do this anymore." And I was very disappointed at the time.

You and your girlfriend were kicked out of the house back in '79. You moved in with original bass player Ken Fox, who is now in the FLESHTONES.

B: No my girlfriend kicked me out of the house that's what you mean there.

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, chaos punk, and Killed By Death scenes, which means we play material like the Municipal Waste, Shank, A-Team, Iron Lung, Framtid, Blue Demon, Riot99, and Arroganda Agitatorer.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for January 2003

Band	Title	Format	Label
1. TOTAL FURY / the OATH	Ears Go Deaf tour 2002	ep	Mangrove
2. LAST IN LINE	Congested	ep	Gloom
3. CUT THE SHIT	Bored to Death	ep	Gloom
4. BUMBKLAAT	Brainless	ep	Slaves to Darkness
5. BOMBSTRIKE	Kaos Och Djavulskap	CD	Yellow Dog
6. WEIGHT OF GOVERNMENT	Until the End	CD	Invisible
7. VIIMEINEN KOLONNA	Aistien Juhlai	CD	HC Holocaust
8. ORDER	Taep 'O-Dong	CD	HG Fact
9. LAST SURVIVORS	Law of the Land	ep	Crust War
10. FINAL BLOODBATH	Dead or Alive	ep	Crust War

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

Oh, Okay. You were only going to stay 3 days but you ended up staying a year and a half. You got a job in a warehouse earning \$115.00 a week which was spent on beer and pot so you could get high and have a rock 'n roll band. Ken Fox had a 15 year old friend who I think is sitting beside me here, that would have been around 1980.

Kurt (K): 1981

And that was Kurtis. And you guys meet a guy named Max and the MOJOS were a complete line up.

B: We had known Max for years. Max is a ... what does he do now. He sells songs in Nashville. He looks for songs to...he peddles songs in Nashville. Something like that. K: I don't know what he does, but he is in Nashville.

Kurtis, you guys hung out in Rosedale. Rumour has it that you used to walk down the middle of the street and make cars move aside. Your slogan was "the MOJOS stop for nobody".

B: I think you are going into a deep thing. I think I said something that was something like what our attitude was. Our attitude was "Yes, we walk down the middle of the street" because in Rosedale it is pretty easy to walk down the middle of the street (*lots of laughter*). (Ed Note:

Rosedale is an upper class neighbourhood in downtown Toronto and consequently not a lot of traffic goes through there.)

I guess around 1980-1981, some of your Rosedale friends rented the Masonic Temple for a party. The MOJOS were to go on first out of the three bands. The other bands were KLO and the OTHER SIDE. What ended up happening there ?

B: You know at this rate we are going to be here for about a year.

K: Yeah man.

B: This is going month by month here, but go on. That's our first gig.

Okay, how did you guys end up headlining the show ?

K: KLO didn't want to go on after us for some reason.

B: No the OTHER SIDE.

K: The OTHER SIDE were headlining that day?

B: No we were going to go on first and then the band that was going on second said "We don't want to go after them. We'll go on first. They can go on second." And then the headlining band who was KLO said "Well why, what are these guys doing ?" and then they said "I don't know. We are just afraid they might be kind of crazy" and KLO said "Well maybe we will go on second and let them go on third." And so our first gig we sort of intimidated everybody into getting the headlining spot. It was given to us.

That's a good rep. Obviously the photo in the inner CD sleeve was taken at this gig.

B: No, no. It looks like it was taken at the Turning Point.



Left to Right: Kurtis on guitar sandwiched between Al (bass) and Blair (vocals).

K: Are you talking about the one where Blair is about jump off the balcony ?

That looks like the Masonic Temple.

K: Yeah that was a different gig at the Masonic Temple.

Okay, two weeks after that gig you started playing the Turning Point, which is where I remember seeing you the most times. That was a pretty regular MOJO venue. Around this time, Jonathon Gross, from the *Toronto Sun* reviewed a Nazareth, Joe Perry Project gig at Maple Leaf Gardens and you guys wound up getting your first unexpected press as he unexpectedly showed up at Jarvis Collegiate and ended up slugging the Nazareth / Joe Perry gig and going on about what a great show you guys were.

B: Yeas, we got a write up in the *Sunday Sun* that week.

K: I was in the same class as his nephew. I think his name was Paul. Not the actor.

So he would have taken him to the gig ?

K: Yeah, he said well if you didn't...he took his nephew to Maple Leaf Gardens to see Joe Perry Project and they hated it so Paul said "Let's go see the MOJOS at Jarvis, man. That should be cool."

How did you find it. Did you guys get much media time back then. Did New Music or anybody come by with cameras ?

B: There was always somebody around who was really supportive. You know there was Bruce Charlap who wrote an article in the Ryerson paper about us and we got that New Music magazine came out a couple of times. I think it was sponsored by CFNY. We had an

article in there. And I think we were mentioned in the *Star* once. We opened up for HANOI ROCKS.

K: Did they mention us ?

B: We got a little mention somewhere.

At Larry's Hideaway ?

B: Uh huh.

I heard you rolled a cigarette for Erica Ehm, once.

B: Oh wow. You're really digging ... That's a schmooze and a half story.

You did a gig in '85 with RICHARD HELL at the El Mocambo

B: Don't really remember it.

I think that was the one where you were wearing army pants.

B: Yeah, I don't really remember the gig much.

You played with the CRAMPS at Larry's. Opened for the RAMONES at the Concert Hall in '82. You guys also did a lot of gigs for Shawn Pilots Club - Frankensteins and The Upper Lip.

B: The Upper Lip was a favourite of ours.

K: We lived there.

B: That was after the Turning Point. We had a great time.

My old band, the DREAM DATES, our last ever gig you played drums for us there.

B: Was that the last ever gig ?

That was the last ever gig we did, Yup. And you guys did really well in Hamilton, too, after getting ringing endorsements from Slash Booze all of a sudden you guys had a new pretty heavy duty crowd in Hamilton showing up for gigs.

B: We had a good solid group from Hamilton who really liked the music.

Hamiltonians are definitely known for appreciating good rock 'n roll. After was Ken Fox ... did he quit or was he fired ? What happened there ?

B: He quit. He went to New York to join Bart and Sally who you mentioned earlier and they got into a project called SMASHED GLADYS.

I didn't realize he was in SMASHED GLADYS.

K: Why did you ask if he was fired ?

Oh I just wasn't sure.

B: No he left the group to go do this other project because they were doing a record with Gene Simmons and it would be a dream of his to work with Gene Simmons. You know he wasn't going to give up the opportunity.

You had problems finding a bass player because of your high standards of musicianship. I recall you guys having a guy from Winnipeg playing bass.

B: Yeah Sandy.

How did you hook up with him ?

B: He just came in the door. Beep, Beep. Like the roadrunner.

You said that the first two years were great and the second two years were a little frustrating.

B: Ah yeah, well you know I guess like anybody we wanted to see some success when we were really ... like I think a lot of people at that



Left to Right: Blair (vocalist), Al (bass) and Kurtis (guitar) on back up vocals, Myles (drums), and Smash (keyboards)

time in the 1980's were confused as to how to go about gaining success and we had sort of run out of the inspiration of we had reached a certain level and it seemed very difficult to get beyond it.

Yeah, you guys were always very under-appreciated in the Toronto scene and I thought you guys came out right when hardcore started to emerge and you all had really long hair and I think that confused a lot of people...

B: Well I think we had a group reaction and our reaction at the time was the punk music and what we thought of was punk music wasn't a rock and roll kind of thing anymore. It was going off into something else that I didn't all together recognize or wanna be a part of.

K: But also, even as the youngster in the group I mean the first time that CBC did this thing about the London punk scene over the next week all these kids I know started to have purple fuckin' huge spikey hair and everything. They took the wrong aesthetic from it. It was an aesthetic thing to us, wasn't it? We had long hair and we were rock and rollers. I mean Blair didn't always have long hair, you know. Sort of a mutating persona. It was an artistic thing.

B: But we did have long hair at a time when long hair would have been a confusing statement. But it was amazing the reaction that I thought you guys got from the so-called second or third generation punks, which were early hardcore kids. I think they were confused.

B: Well listen. When we would open up for the VILETONES. We would play opening gigs for the VILETONES. The VILETONES themselves, the guys in the group could get and dig

what we were doing but not everybody who was coming to the show could dig it.

Yeah, I think their crowd probably would have dug you a little bit more than say the crowds of DIRECT ACTION or more the hardcore thing.

K: A lot of those guys were part of our scene though, you know.

B: But not everybody who would come **But what was funny was a few years later a lot of those guys started growing their hair long and then they started playing more of that style as it were and changing their look. Blair, you met Gord Lewis of TEENAGE HEAD at the Toronto Tornados basketball game by the hot dog stand. Both of you were....**

B: Well I thought I'd seen him. He was sitting in aI was sitting in the back and he was sitting down somewhere...he had a really nice seat up near the front and I had sort of seen him there. I thought I had seen him across the arena. **The privileges of being in TEENAGE HEAD. It turned out that they needed a drummer and you ended up joining TEENAGE HEAD on drums.**

B: Yeah, I think for about 8 months.

I guess you did your first gig in Brockville and did a tour of the east coast playing Montreal and how did that go?

B: Well you know I really liked playing with them, but it was not a great time for the group. I joined the group, Frank quit for a while after that and it was notbut it was always fun. I really liked the guys and I really liked the environment and I really liked playing music.

Yeah, no they are definitely great guys. You said you learned from them not to worry. To do just do your thing and make it fun or

it doesn't.

B: Oh yeah, yeah, you would go on with them and they had seen every bad thing that can happen to you. Like every spinal tap moment you could have they had had one.

They certainly had. Good breaks followed by a lot of bad ones.

B: So when things weren't going great they really knew how to just sit it out. I saw Gord lose it with a fan once in Buffalo and that was about it. Nothing phased them. It was just get on with the days work. It was really not to worry too much about what this is all about.

Now Blair you've played in a Cuban band for the last few years prior to the release of this new CD. What was that band called?

B: Klave y Kongo

And how did you get into that kind of music?

B: Ohhhh, that's a kind of a long story. It was after the 1994 World Cup and I lived over on Dovercourt and I saw Brazilian drummers and I saw them on the street one day playing in ensemble....

Stephe: I was there. I saw that too. That was amazing.

B: And I looked at the drummers and I thought you know I understood when I was watching the guy that he was playing by these particular kinds of patterns and you had to learn the pattern and you have to learn the feel, but it wasn't some way that he was playing naturally that you had to know something. So I just started researching this thing and Latin percussion and the whole thing sort of dragged me in at a point when I said I wasn't going to do music anymore. I had had it with music.

And Kurtis, you ended up playing with Alannah Myles for a while. And did you play on her big hit record?

K: On the big hit record.

Right on. So you played on the Lettermen show?

K: Yeah.

B: You want to hear a story about that?

K: We have an off colour story.

B: We have a good story about the Lettermen show.

K: We are all making the sign of the cross here in the booth.

B: This is a moment you get in a movie. The night he was on the Carson show,

K: We never did the Lettermen show by the way....

B: yeah he was on the Carson show. The night he was on the Carson show, I was in Milhaven Penitentiary.

K: That's all you need to hear.

B: It's like a scene from a movie. There is your best friend and he is on TV and your sitting in a cell with a schizophrenic guy, you know (laughter).

Wow and here you guys are back at it. You guys have taken your time releasing your debut. What inspired you to get back at it?

B: Okay I am not going to speak for Kurt particularly, but I think we found ourselves at a point, I found myself at a point where I wasn't

doing anything else and I found that getting another project together after Klave y Kongo, in that vein of music, would have been too much of an ordeal for me. Just like, I couldn't sort of face it again. I had done it and you know I got to a point where I had to re-assess what I am doing with my life and one of the things I wanted to do with my life is be with the people that I really like and which is Kurt here and he had always said that these bed tracks that we had done in 1993 were kind of worth while to explore. We knew they....we had our reservations about them lets just say, but we knew we might be able to do something with them. Anyway after talking to a few people like yourself and other people we sort of...I called him up and said "Hey you know why don't we put out that old tape from years ago" and ...

K: I was always into archive so I had all the tapes and all the crap from years so....

B: What really happened is we went about restoring that old tape that we were listening to earlier and we found that it had been in a box in New York for 10 years and it had been in that same box in Toronto for another 10 years on top of that, so 20 years and it's an old 1/4" tape that is going to rot and it has got mold on the box and the whole deal so we went to restore it. Anyway at the same time that we restored it we moved the bed tracks from 1993 from the format they were in which was ADAT tapes to ...

K: By the way kids, get rid of your ADAT tapes.

B: ...to a ProTools format and we started working on it with the intention that between the two sets of recordings we would come up with enough for an album. We still really didn't regard these bed tracks very highly. And we started working on the bed tracks and we heard something really kind of exciting happening, which is I am coming back into this after a long time and doing a lot of more challenging music and I am singing pretty good here and I am liking the way it sounds and we are having a real good time working together and these bed tracks start to sound pretty good. And it just got exciting because this is someone that I really want to work with and it was just fun. We just had fun doing all the vocals for these bed tracks and we said there seems to be a great deal of interest in this kind of music right now. And I have heard these new bands. I don't know much about them still, but they are obviously referencing the MC5 and the DOLLS and the STOOGES and this kind of thing and we are just having such a great time being together and it's been really good this last couple of weeks getting this record out and we did a great show at Lee's Palace and coming here tonight and grinding it out on the late night radio.

Yeah the turnout at Lee's was just incredible. I mean it was 250 to 300 people. That is quite a large crowd. I was surprised by the turnout. A well deserved turnout nonetheless. Will any of the old recordings ever surface ? The '82 tapes....



Myles' back of head in the foreground and Blair screaming and Al playing bass.

B: You know we are the thing was that we got to a point with the bed tracks where we had 12 of the new bed tracks or the most recent bed tracks from '93 where they really sounded good and we kind of lost interest in putting out the old tape. We have since toyed with the idea that as soon as we have dealt with the first record and it's release and we have seen it release to a decent degree and we get some time we would put out some kind of a limited edition kind of thing for people like yourself and other people who remember, for the sake of nostalgia, at least anyway and anybody else who has got to hear it, but that would be another project and we would have to get beyond...we are committed to the record that we have just put out.

Yup. One thing at a time. Will there be more gigs coming up ?

B: As many as we can find. We are really anxious to work and really anxious to play as much as we can. You know, like I said to Kurt when we came down to the idea that we were going to release the record and put a serious effort behind it I said "Are you with me even if it's on a Tuesday night in front of 8 people at the worst club in town?" and you said "Yeah".

K: Of course, with all my Johnny Carson show experience that kind of spooked me a bit, but of course.

There must have been at least 8 people in the studio that night. The new disc has a mixture of older standards and newer country inspired stuff that's just great. Were those bed tracks for the more country flavoured stuff was that recorded back in the day.

B: All of the bed tracks were recorded in 1993 one evening at the Opera House.

It sounds kind of like a "Beggars Banquet" - "Let it Bleed" sort of thing.

B: Probably. I had been doing something like that. I had written those songs over the 3 or 4 years previous to that so when we got back to trying a MOJOS thing, which we were trying

to do, those songs came up because they were my current songs and the MOJOS was always about my songs among other things.

Now you did most of the song writing.

B: About 90% of it.

I think that Myles wrote a few songs.

B: Myles wrote other songs that came in from other bands which were initially a really big influence of the style of the group.

What's Myles up to now. Is he playing music ?

K: Not at the moment.

K: Naw, we tried to get him back into this and he was not interested in the project at the moment, but he came over and he listened to the bed tracks and he wished us all luck.

I am sure he is glad to see it come out. Where can people buy the CD ? Where can people buy it in Toronto and anybody that is listening outside of Toronto ?

B: Well right now we are just settling that issue but you should go to the website where there will be information about being able to order that CD.

K: God that sounds cheesy though just saying that "go to the website"

B: Well listen we didn't get our distribution straight this morning (*laughter*), but we had had something that just didn't work out for us, but if you look at the website over the next few days we'll have some information about where you can do on-line ordering. The website is www.ravingmojos.com.

K: Thanks to the RAVING MOJOS, the other guys in the band who played downstairs tonight.

Who are the other guys in the band tonight ?

K: We've got Smash Hitley on keyboards, Al Miller is playing bass and singing backup vocals, and Sean Kilbride is playing drums. These are our RAVING MOJOS.

Long Live the RAVING MOJOS.

NEGAZIONE



Photo on the back of "Lo Spirito Continua..." taken in Torino in 1986

Negazione were interviewed on the first date of their European tour in support of their last album "Little Dreamer". The interview was conducted on September 16, 1987 with Roberto the band's guitarist and the tape started running only after we had began talking about why the first few dates of the tour were cancelled due to their old drummer leaving the band.

ROBERTO: ...so we just called a friend of ours and he went just Monday. We've practiced from Monday 'til Wednesday and here we are Saturday playing this first show. **How come the old drummer left?**

He didn't want to get any more in the band. He just went like a... maybe this is a kind of saying but it's, he went kind of "off the rock". Do you know what it means?

Yeah, sort of (huh?? what??). OK can you tell us a bit about the

place where you're from in Italy?

We're from Torino, it's like in the northwestern part of Italy.

Do you think that by remaining based in Italy it's making things any harder for the band to do what you actually want to do?

Well for sure it's not making things better but what can we do? I mean we just once tried to move and it was last year that we tried to move to Amsterdam but then different things happened so we stayed based in Italy. For sure it's not the best place for a band, like having a home there 'cause like everywhere you want to go to make a tour is like far away, at least say 500 or 1000 kilometres you know from

Germany or this kind of place where there is a lot more things going on. Actually this last period is not a completely bad period but for sure for a band it's not so healthy to stay there.

What's it like then in terms of the police and things? Is there as much squatting of houses or as many youth centres or are shows harder to put on?

Well, that is the point that I was saying before that it's not healthy for a band.

They're just not as

tolerant ?

Let's say that squatting in Italy is pretty hard. Just in this last period something like I don't know what but it's happening that in our town Torino there's a new squat happening for a couple of months that I hope will stay for

another couple of months you know and there is also a new squat in Florence and a new one in Genova, but I never really went there, it's only happening in the last few weeks or one month. For the best places to play, you know a good place to play is in Milano but there are a few places like this club, a kind of youth centre called Imagination where we played last Sunday, it was our last show with our drummer.

What sort of difficulties have you had in trying to get to the US? I've heard you've had some problems.

Last year we just tried after our record was out. We tried to go there and have a kind of a promotional thing out of it and also I mean like we are always trying to tour everywhere, we like to do it, we like to meet people and all this kind of stuff. The problem at that time was that our singer was involved in the civil service. That is, well you are obliged to serve the state doing the army for twelve months or instead of that you can choose and ask for a civil service, alternative service. If they just give you the opportunity you have to do this service. It's not the army but just working in some, I don't know, helping old people or in some offices and you have to serve this for twenty months.

Yeah, they have the same thing in Germany. Ok which part of touring often means the most to you, just being able to play the music or do you place a big emphasis on just getting to communicate with new people?

The big important point for me is just going around and making kind of a different life out



of it. Sometimes it also means playing because when you have to do it five times a week your time is taken mainly by this. But the nicest thing is of course meeting always the different people and to know how the scenes are and just sharing different ways of living.

Sharing ideas.

Of course it means also sharing problems and sharing maybe, not sharing but coming to know like shitty attitudes or coming to know stupid people as well.

Back to the communication aspect of things, over the years there's been a lot of sharing of ideas and everything but do you think that now it's gotten to a point where a lot of the things that punk originally stood against are going on, where a lot of bands seem to be doing things that they were once against. I know some people that'd say this communication hasn't done all that much.

Well, I'm trying my best to communicate you know but sometimes I see that the people that come to shows is not really into communication.



I mean tonight we have a show here... (*his eyes roll*)

Yeah (laughter).

...and from what I see it's only full of....

Drunk people.

All drunk people that don't give a fuck about anything else other than showing what it (punk) was ten years ago. But for me ten years ago is something that was different. I've been through it you know and so I've seen things changing and for me it's pretty sick seeing still, nowadays, these kinds of things. At the end you come to a point that, Ok you say "I want to communicate, I want to meet new people" but when the shitty attitude is coming from the people that you are supposed to go and meet them, then things change fast in your mind. So I don't just say bands that sign to big labels are doing a good thing. I just think that some particular labels, most of them, are doing a good job. And they just like which good labels that are making the best out of it. For example our new album is on WE BITE, and many people maybe can criticize them but I think that they are just doing really a fucking good work and they're selling what they like, they're selling good

records. And this is the main important thing I think, about a record label. About this, I don't see any point about big labels or big shows in a bad way. Also I want to say another thing, the main problem that most of the people criticizing all of these things has, but then I think the same people is going to see really big bands at really big shows at fucking expensive prices and buying a lot of records that are really expensive. I'm not talking about only American bands or American labels, I'm talking in general. Like it's easy for the audience or the people to just throw shit to bands that maybe are trying only their best to do in a better way and as much as they can. (To) sell their records that they're doing hard-work to put them out and all these kinds of things and they just, in an easy way, judge it as being sold-out or selling out or being rockstars and then they just open their asses to the REAL big rockstars and the REAL big assholes that just ruin their lives and times, that's what I mean.

So do you think that in a lot of ways punk has lost a lot of sincerity?

Not for me. I mean I think I got all the sincerity that I can have from the that I started with this some several years ago when I started with my first band or first fanzine or

stuff like that. Probably it's losing a bit of sincerity and a bit of I mean honesty but, I see the biggest problem is just the mass of people, when you can just call them a mass of people. Then it's losing a lot of, not power but probably just only fun and that is a really important thing.

What sorts of things are you band members involved with besides the band, do you have jobs or?

Well, if you want to talk about jobs in Italy it's pretty hard to find them and then I mean for me the band is a full-time thing. The only bad thing about it is that, with the full-time thing, it means that I spend just all the time that I have for it, in exchange I cannot live on it you know? So I really would need to have a job but then if I just have all my time involved in the band, how can I find a job? For sure I cannot get it (a job) anywhere but then you have to think of it in Italy, it's even harder because if you just like say, if you just work and look out for it after a lot of time you can find a job but then

you have to take it for a lot of years. I mean 9 to 5 jobs and then you don't have anytime for the band. The band is not for practicing two hours a day, three times a week and then playing on Saturday and Sunday. For mean a band is like spending all the months that I have on tour. Now we are starting a tour, this is the first date and we will be on tour two months and a half in Europe and probably another month and a half in the States so it means that I cannot have a job. And the problem is that, when we come back home, it might seem ridiculous you know, but all of us we still stay with our parents. And for other countries like Germany or Holland when some people can get social security money and they just, at the age of eighteen of nineteen, just can

leave their parents and go find a home by themselves, it can be maybe ridiculous you know but for us that's just the way it is. I would really like to live on my own but then I would have to say good-bye to the band.

What kind of goals then do you guys have for the band in the future?

My personal goal is just to see, you know, and we will see it in this year I hope, otherwise I don't know if we can just go on like we are now. The goal is, just try to see what can we do with the band. It's like we've done all the things in the best way that we could and we just put in all our energies, so now I really want to see what I can have back from

the band. So it means I would try to stay on the road, I mean on tour playing everywhere that's possible as much as I can for more time I can and see what this record can do. And this record, as all our records, is only the music that we like. And so, see what our activity is, if there is a minimum chance to see some money back from it 'cause I think a lot of the work that we did in these years, I really would like, I really would appreciate you know sometime to be relaxed and to spend my time in a different way with a kind of a thing back from all of the things that I have made in these years. Also thinking, I had a lot of satisfaction but also I got a lot of stress and also dissatisfaction from many things in the scene. So I don't know, I mean my goal is just to keep going but just doing it in a better way than what we did til now. It means also money-wise to survive from the band. To some people this can sound probably a rockstar attitude or a sell-out attitude. Well my only advice for these people is just put on a band, try to survive the same years we did, see all the problems that you

have to face everyday, day by day, concert by concert, and then we will have a talk later about this because then probably they will understand a little bit more.

Any last words for everyone?

I hope to more fun in concerts that what I

have right now in this, in this one I'm having. I don't know, it's a lot of things put together. The fact that we lost our drummer for us is really like a stab in the back you know and actually we're feeling very bad about it so this is a bad moment for us. We only hope that this tour will go for it's best and that we can keep going with the band and that's it...and thank you for this interview.

Yeah, thanks a lot. That was good.

Correction:

The DRI interview in two issues ago took place in 1987 not 1981. My apologies for screwing up the date.



PUNKORAMA

Josh Boundy is one of the co-hosts behind "Punk-O-Rama" on the Edge. It is the only punk show on commercial radio that I know of and so it is pretty ground breaking in being that. The Edge used to have some punk rock programming in it's earlier incarnation of CFNY, but never really a full time slot dedicated to punk rock, like "Punk-O-Rama". "Punk-O-Rama" has been on the air since 1999 and continues to this day. The interview was conducted by Stephe and Mark with assists by Matt and Jonah on Equalizing-X-Distort radio on February 9th, 2003.

Stephe (S): How did "Punk-O-Rama" get on air ?

Josh (J): Well I wasn't at the Edge when "Punk-O-Rama" started, but the way that radio shows get typically put on the air is they have a big meeting and anyone from the 5 people who run the station to the 75 people that work there have a meeting and they say "Okay we need ..." well in most cases it is "We need money, but we also need to entertain people while making money, so how can we do this ? Well what sponsors can we get to put onto a show ? And who is going to do this show ? And who is interested in doing what ?" And people just throw out ideas and I am going on assumption here but someone said lets do a punk rock show. *Epitaph Records* will sponsor it, *Eye Magazine* will sponsor it, West 49, so yeah, that's usually how radio shows get put on the air. I don't know, "Punk-O-Rama" might be different. Don't quote me on that one.

Mark (M): Are you guys sponsored by Eye Magazine ?

J: Not anymore.

M: Okay because they haven't written about punk fuckin' forever.

J: Well yeah. Matt Wesley hasn't been doing anything for them lately. Apparently he is going to start again though. This is what I hear.

M: I would say it was questionable even when Matt was writing for them, but hey.

J: It was something, though.

What is the idea behind the "Punk-O-Rama" ? Is it just to do a punk show ?

J: Yeah, just to have a punk rock show.

Is there an underlying mission ? Sometimes people define radio programs even more.

J: What I try to do with my half of the show, like George and I just sort of throw back and forth ideas as to what we are going to do, we get people to come in and whatever but just from the set that we played it's a whole bunch of different stuff. You got pretty poppy punk rock stuff in there as well as bands that have a message and then play DI which came out in 1984 or something like that so there are kids that are into STRIKE ANYWHERE and kids that are into CLOSET MONSTER are going to listen and say "Oh yeah, there is D.I., there is something by the CRAMPS, there is CRASS" and so the kids that are listening to the ATARIS or whatever can hear something older and know where it came from and know that it wasn't always baggy pants and spikey hair. **Cool.**

J: It used to be tight pants and spikey hair.

How did you get involved in the show ?

J: In "Punk-O-Rama" ?

Yeah. Actually how did you get your start in radio ? I want to talk about that first and then we will talk about the show.

J: I got interested in radio when I was 10. And then I sort of lost interest in it and then I was finishing high school and I was like "What the fuck am I going to do ?" so I went to college for radio just so that I had a piece of paper that said I was useful for something and then I interned at the Edge and what I was doing then was answering phones and handing out prizes. People come in and say "I won this pair of tickets to the CREED concert." And I would say "Alright here is your pair of tickets, have fun." And one of the nights George came in to do "Punk-O-Rama" live and I was there and he was like "Hey Josh, what's up ?" because I meet him once a million years ago and he recognized me and so "Oh well, I am doing the punk show. Do you want to come on ? Here read the show listings."

Matt: Yeah and George was like that is so emo.

J: Yeah we can hear that Matt.

Matt: Hi Josh.

J: Yeah, hi.

Matt: Tell them about George and the MINOR THREAT is emo story.

J: Oh yeah, that's a story for later. I tell the "MINOR THREAT" is an emo band's story a little later. That's a George Strombolopolous quote. Anyway, he asked me if I wanted to read the show listings and so I was alright and so then the next week I came back with a handful of CDs and he was like "Okay, come on and tell me about the CDs" and so it just sort of snowballed from there. Originally, Matt Wesley funnily enough, second time he has come up, was co-hosting the show and then he was busy doing stuff with the GETAWAY or for *Eye Magazine* or something and he couldn't come in every week and so for a while it was back and forth between me and Matt and then Matt just stopped and I started.

S: How much programming freedom do you have with the Edge ? Are they telling you what you have to play ?

J: We don't have to play anything. It's more afterwards, we get to hear about what we

did. Like we had FUCKED UP come in on the show once. Jonah came in with Mike and it was fine. The boss didn't call during the show. He didn't pull the plug on us on the air, but the next day he was like "So you guys played a band called FUCKED UP last night." "Yeah." "Did you bring them on the air." "Yeah." "What did you say to them ?" "I didn't say anything, I don't know" and so we just....

M: What was the reaction ? Just because of their name or because they were a two bit hardcore band.

J: No it wasn't so much that. It was that during the interview Mike took almost every opportunity he could to work in a swear word. And not just the normal ones either. Like "Cunt". Like "Swasticunts" he listed as a reference for the band, like an influence on the band. We can play whatever we want it's just we might not be able to play it twice.

S: Well there is also limits on time I guess because you only have an hour.

J: Yeah that's a big thing, too. We only have an hour to do the show.

S: When I came down to that one time it was like a rotating door. There was so many people.

J: Yeah, sometimes it gets pretty crazy. I blame that on George.

S: How about commercial pressure ? Is that a factor for your programming because you know Epitaph is a sponsor ? Do you feel like you have to play stuff from them ?

J: No. Not really, but at the same time I know who the kids are that are listening to that show for the most part and I know that it makes more sense for us to play PENNYWISE and BAD RELIGION once or twice a month then a FOURTEEN OR FIGHT 7" that I got for free from some guy that I meet by accident in Buffalo. No one is going to know what that is and the kids that are listening to the show want to hear songs that they want to hear. They want to hear NO FX, they want to hear all the SO CAL pop punk knock off bands. And that's fine because I like a lot of those bands, but at the same time it gets kind of boring and that's when you hear stuff like R.A.M.B.O. on the Edge.

M: And you guys can't play vinyl at the Edge.

J: No we don't have a turntable.

M: So it kind of limits what you can play.

J: Yeah, although we get a lot of burned CDs though. We get away with the CD-Rs.

S: What kind of stuff do you prefer listening to ?

J: Well I like a lot of the pop punk stuff. I always have. When I first got into punk rock I was 12 years old and bought WHITE TRASH, TWO HEABS AND A BEAN. It was like going between that and going to see CHOKE HOLD in church basements so it was sort of back and forth between the two all the time and then lately I have just been listening to a lot of straight ahead hardcore, you know so most of the stuff that we just heard. Just like 2-minute long straight ahead fast songs, nothing too special.

S: How about bands ? Let's get specific.

J: Well the newest D4 record I have been listening to a lot lately and this band...

M: That's a fabulous record.

J: That's a fantastic record.

M: Fantabulous.

S: Yeah that's a record we don't get to play enough of.

J: I could have brought it in tonight.

M: Hey we haven't brought it in that many times.

S: No we have only brought it in 2 or 3 times. I am not being facetious.

M: While you were away I played it a lot.

S: Okay I stand corrected.

J: You got a problem with the D4 ?

S: No not at all.

M: No its just that I can be more repetitive when Stephe is not here.

S: No I actually think, you see we have similar limits on time because there is so many of us and we are just sort of competing to get stuff on here and a lot of stuff doesn't get played a second time that does deserve it, D4 being one of them.

J: A lot of stuff that I have been listening to, a lot of really new stuff, that F-MINUS record, the FABULOUS DISASTER. I have been listening to those. I have a couple of songs from the new CURSED record that Chris was kind enough to give me beforehand and I have been listening to that a lot as well as a band called MI AMORE, all of whom we will get to later.

M: They (MI AMORE) are from Montreal right.

J: Montreal or Quebec City, I think. Yeah here is some harder stuff that I would never get away with playing. I used to have a show that they let me do there called "Over the Edge" and then when I decided that I was going on tour with CLOSET MONSTER they decided that that show was getting the can and that was when I would get away with playing the heavier more metal influenced stuff.

S: And they told you that when you got back ?

J: Yeah. Well it was sort of, we will put it up on blocks and see what happens with it and then I get back and the link is taken off the website and everything else.

S: Tell us about...are there some features that have incorporated into "Punk-O-Rama" ? I was listening two weeks ago and there was like a tribute segment. You started off with a SUICIDAL song and then did some SUICIDAL TENDENCIES' covers. Is this going to become a regular feature of the show ?

J: I hope so, but not too too regular. We never know what the hell we are doing ?

M: (Mark burps loudly) Do you belch on the air?

J: Yeah actually. It has happened. It's not something that doesn't happen.

M: Does George ever fart while in the booth ?

J: Dude, George is the slickest man on earth. George doesn't fart period.

M: Yeah, he doesn't look like he does.

J: No he is definitely not a farter, which is crazy because some of the stuff he eats is just unbelievable.

S: It is flatulence bearing.

J: Yeah

M: Perhaps depends.

J: Maybe that's it. Maybe he just muffles it all. Anyway, what were we talking about. Oh yeah, the features on the show. We never really have any idea as to what we are going to do going into the show. It is sort of on the Monday we will get in touch with each other and say I told this guy and this guy and this guy to come in. And I will say I got his band, this band and this band coming in and then we try and figure out how we can all cram them all into one show, but the thing with playing a classic band and then playing covers from other bands doing songs by whatever that classic band is I hope I can do that more often. It sort of ties back to the teaching all the kids who are listening to....

M: Does George ever play a MINOR THREAT song and then a bunch of emo bands?

J: And then say it is emo ? No that only happens on *MuchMusic*.

S: I wanted to ask you about how you get involved in punk rock ? This is sort of my punk rock ethnology question.

J: Ryan Elinsky is entirely responsible. If you got a problem with me....

S: Are you from Cobourg ?

J: Yeah.

S: Are you really?

J: I am one of the Cobourg alumni. Yeah so if you got a problem with me take it up with Bubby, Ryan Woods, and Pete Shaughnessy. Those 3 guys having shows in their garage

S: HOLOCRON.

J: Yeah, HOLOCRON. But shortly before HOLOCRON....

S: Did you get to see HOLOCRON ?

J: Yeah, oh yeah lots and lots and lots of times.

S: I never got to see them.

J: Really ? Man I saw them back when they were only about Star Wars. I remember the first show where Ryan went up to the mic and said "This song is about a protest that happened in Toronto this week" and I started calling them sell-outs because they weren't playing songs about Jedi Knights and Princess Leah being trapped in the cell.

S: It was such a great concept. And the demo material I love over top of anything else they ever did.

J: Oh yeah, it was incredible, but yeah I got into punk rock probably a year and a half to two years before HOLOCRON started playing shows. One of the first hardcore shows I ever went to see was mind blowing. UNION OF URANUS and CHOKE HOLD and SHOTMAKER.

M: Was that the New Year's Eve show ?

J: No no no, but I was at that same New Years Eve show. That New Years Eve show was pretty incredible.

M: That was UNION of YOUNG AMERICA....

J: MINNOW, I can't even remember who else was there.

M: That was my first show.

S: You know that was one of my favourite all time shows in Toronto because that had a regional focus with all these huge bands and they also brought in a few others who were great and it was just an incredible day. That was a mind blowing show.

J: I got into punk rock about two months before that show. There you go. But it's weird though because I have been going to all these DIY shows and all these metal-core band or whatever you want to call them from '94/'95 and at the same time I would go home and listen to FUGAZI or PENNYWISE or NO FX.

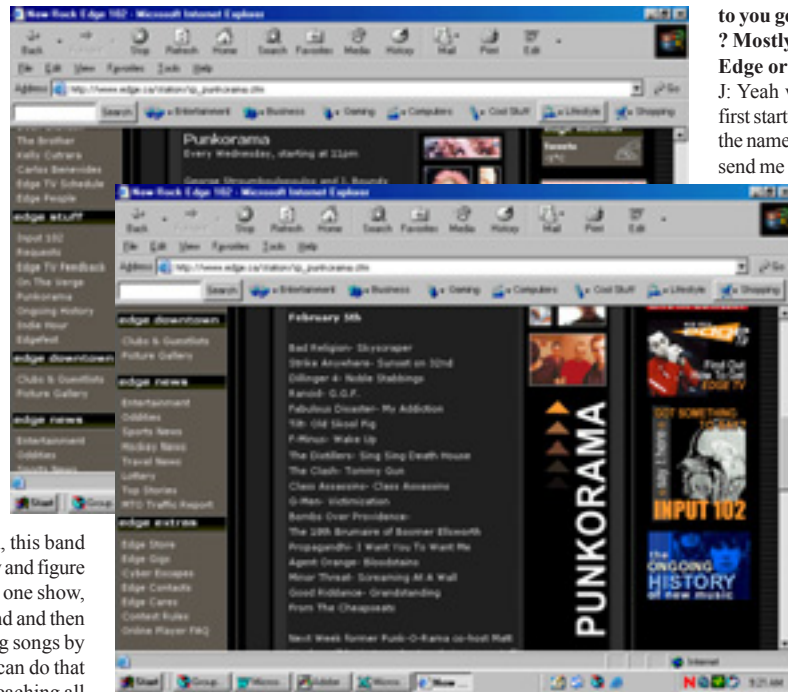
M: As a Cobourg kid, would you like to apologize for Matt Bickle, officially and publically on the air ?

J: There is no way that any apology will make up for all the wrongs that that man has caused. There is no way.

S: I love Matt. Leave him alone.

M: He is right here. We are supposed to make fun of him.

S: Of course (said facetiously). How does your introduction to punk rock relate



to you getting involved in "Punk-O-Rama" ? Mostly because you are a punk kid at the Edge or something....

J: Yeah well I think that's sort of it. When I first started doing stuff for *the Edge* I was given the name "Punk Rock Josh" and so they would send me out to all their skateboard ramp open-

ing things and get me to play records while kids were skateboarding and stuff like that and it was something that I was always into and the whole....I don't know the way I got the job at *the Edge* was just really weird. I just fell into it, literally. I was an intern because I had to do it to graduate from school and then I was interviewing bands and then all of a sudden I am the new overnight guy and so then I quit. But I like to....it's weird seeing kids that are listening to all the same stuff. Not even the same stuff but that are at the same stage of punk rock, if that makes any sense that I was at 5 or 6 years ago and you know it is weird seeing myself in all these little punk rock kids. I don't

know if that counts as relating to my job....

S: It gives you perspective, for sure.

J: Yeah it is a different perspective from everyone else at the station who is over 35 and trying to act as cool as possible.

S: Yeah that's weird, eh.

Jonah: Is that a knock on Stephe ?

J: No it wasn't a knock on Stephe because Stephe actually is cool as opposed to the people at the *Edge* who try to be cool and just don't quite cut it.

S: Yeah they have those crazy stupid merchandised jackets.

J: Yeah man. I got one of those jackets. I gave it to Good Will.

S: Nice. Does "Punk-O-Rama" have a website ?

J: Yeah, just go to edge.ca and click on the "Punk-O-Rama" link and ...

M: Yeah, I looked it up when I wanted to see what Stephe played on the show so it is really easy to find.

J: It might have been broken that week, though. That's the thing. The link breaks occasionally but go to edge.ca and click there and you can get my e-mail address from there, as well.

S: Is "Punk-O-Rama" doing another website ?

J: Oh yeah.

S: Do you want to talk about that or no ?

J: There is a website that has been built. It's called punkshow.com but if you go there it will say "coming soon" because powers that be have said that we are not allowed to have that website.

M: Why not ?

J: Because it supposedly infringes on certain people earning money. Supposedly even though this website wasn't built to earn money.

M: Like the website people at edge.

J: Ah no.

M: People worth more than that.

J: Yes.

M: Okay.

S: And how can people reach the folks at "Punk-O-Rama" aside from the website. Do you want to give the rest of it out.

J: If you have demos and stuff that you want to drop off for us, drop them off on CD because we're vinyl retarded there and so if people want to drop off demos just put my name on it. Put JFB or Josh or George on an envelope and drop it off at 228 Yonge Street. It's open from 8:00 in the morning until 10 at night, every day.

M: And it's right by a Popeye's Chicken so you can eat too.

J: It's right by a Popeye's Chicken, it's right by a Starbuck's, so all the punk rockers can go drink at Starbuck's and then.

S: Isn't Taco Bell still there?

J: Yeah, there is a Taco Bell across the street.

M: And a Burger King.

Jonah: And a Popeye's more importantly.

S: We should be scouting for a new venue for the eating contest.

M: And there is an arcade up the street.

"Punk-O-Rama" airs on 102.1 FM every Wednesday nights at 11:00 pm in the Toronto area.

super sabado gigante

Andy Nolan is the bass player of SHANK and the vocalist for NATION OF FINKS (featured in our demo feature segment recently) and is over in North America with SHANK touring the West Coast with one of the culminations being the "Super Sabado Gigante" fest – a 4 day hardcore fest in the Bay Area.

Can you tell us about the fest and who was involved in organizing it and such ?

It was a combined effort between 625, Prank, and Six Weeks Records. I think Ken was scared they were all going to die in a war so he wanted one last hardcore fest before they were finished so they had a kind of international and national, and local bands in four days in three different venues in the Bay Area.

Do you know if this is the substitute for the Prank-fest ?

I don't know. I think it's because the Slap-a-Ham Fiesta Grande isn't going on every year and it was always at the same time so maybe it was to fill the vacuum left by Fiesta Grande.

And all the fast labels got together and did this.

Yeah.

Oh Cool. Who were some of the bands that played the fest ?

Oh God there is so many. MUNICIPAL WASTE, IRON LUNG, BLOWN TO BITS, CRUCIAL UNIT, BREAKFAST from Tokyo, SHANK obviously, GUYANA PUNCH LINE, REAGAN SS. About 20 bands in all.

Outside of you knocking someone's teeth out with your bass what were the highlights of the fest ?

Well injuring my adoring crowd is always a highlight of my holidays within tours, but musical highlights are certainly GUYANA PUNCH LINE and KYLESA and IRON LONG, as well. They were all really really good. And REAGAN SS, too.

You were mentioning to me about a band called FUNERAL SHOCK.

Yeah FUNERAL SHOCK. It's Jeff from CAPITALIST CASUALTIES, Jason from DEADBODIES-EVERYWHERE, and Dan from SPAZZ's new band played one

of the first shows with us. Kind of not really what I was expecting. Kind of much more sloppy 80's hardcore but I really really enjoyed them.

BURN YOUR BRIDGES ?

BURN YOUR BRIDGES which is Chris Dodge and BOB from LACK OF INTEREST / Deep Six new band. Again, not what I was expecting at all. The sounded a lot like INTENSE DEGREE - the old Nottingham hardcore band.

Yeah the English skate band. Tell us about the comp that celebrated this week. What's that about ?

Yeah, the three labels involved released a comp with nearly all of the bands that played the two days at Gilman although LACK OF INTEREST were on that and they pulled out and REAGAN SS took their place and didn't make it on

the comp, but it's all the bands from the Gilman days. I think they released 700 to 1,000 copies just for sale at the shows and then all the leftover copies are going to go to record stores in Japan, I think. Just a one sided 12" for collector scum.

Yeah, for sure. Where does the name for the fest come from ?

I think it's from one of the cable stations down there and "Super Sabado Gigante" I believe is a kind of hispanic TV show that is on every Saturday night for about 4 or 5 hours of just ridiculous hispanic programs and guys in Mexican wrestling masks and stuff.

There was a follow up to this fest in L.A. Tell us about it ?

Yeah, a week later in Lafayette Park Community Centre, there was BREAKFAST and SHANK and REAGAN SS from the weekend before played and local bands like OUT OF VOGUE, which

is x-YOUTH RIOT. WHAT HAPPENS NEXT were supposed to play but couldn't. END ON END played and a bunch of other ones that completely escape me now. Lots of teenagers playing fast and pretending they were alive in the 80's.



But that x-YOUTH RIOT band....

OUT OF VOGUE were amazing. And I think there is going to be an OUT OF VOGUE /

NATION OF FINKS split 7" sometime this year. But yeah they were superb. And find the YOUTH RIOT 7" if you can because that is awesome as well.

Was the idea for SHANK coming over here just to play that fest or was there ulterior motives?

I was talking to Max a while ago about him booking us some shows and I reminded him about that and he just said that he didn't have time to book us a full tour which was good because we didn't have time to do a full tour anyway and just mentioned the fest and asked if we wanted to come over and play it and just maybe play 5 or 6 shows on the west coast around about the same time and it was kind of good timing for us so we could all do it so yeah we went for it.

And BREAKFAST were here from Japan.

Yeah, BREAKFAST came over. The same kind of deal as well. And they ended up playing 4 shows with us and they went back to Tokyo and we played a few shows without them.

How were MUNICIPAL WASTE ?

I don't like their records, but live they are fantastic. I think probably my favourite memory of the fest is seeing FUNERAL SHOCK playing and watching Tony, the singer from MUNICIPAL WASTE, crowd surfing whilst eating pizza at the same time. It was a sight to behold.



label profile



Mike Dailey of Ed Walters Records out of Philadelphia was in Toronto and on February 16th talked to us about the label and the "Sea of Steel" series on Equalizing-X-Distort. Here is what transpired....

Tell us about the "Sea of Steel" idea ? What is the idea behind these comps - the purpose behind these comps ?

The purpose is pretty much to have people know about bikes. A bike advocacy idea. I'm a bike messenger in Philadelphia for 3 or 4 years now. I have been doing the record label on and off.

And first hand as a bike messenger you would have to say that you have felt the scourge of many cars, I'm sure.

Oh yeah. I've gotten hit and I've gotten doored. Knocked off my bike numerous times. My fault, their fault, but still cars suck.

And it hasn't phased you from riding bikes.

No I still love it and it's a good feeling. It's the best job I have ever had to wake up in the morning and pedal around the whole city and deliver packages.

It's amazing that people pay you for it.

Yeah, I am getting paid to ride my bike around the city.

That's what I felt like when I was a skateboard courier. I couldn't believe that people were paying me to skateboard.

Insane.

Where did the idea come from ?

The idea came from....actually for a while everybody loves skateboarding in hardcore and no one really talked about bicycling and in Philadelphia we have a really high percentage of people who are into bikes there...

Who are into the hardcore scene. Punk, hardcore kids, indie kids. Everybody I see is just riding their bike.

So there is this natural connection here.

Yeah, this connection to bicycles. It came from the idea through two of my friends, but I pretty much took it on to do a comp kind of like "Possessed to Skate" and we were thinking of calling it something like that. **"Possessed to Ride" ?**

Yeah something like that. No one really came up with the idea and I read the term

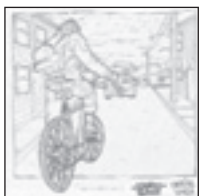
"Sea of Steel" somewhere, like a jargon and I just rolled with it. That's how it came to be and I just figured it would be better not to do on an LP or CD of 20 bands, just to do separate records.

As they're coming out

And that first record is the R.A.M.B.O. / CRUCIAL UNIT record.

...which is an amazing record.

Thank you. I did that because I saw them together on New Years Eve of 2000 and I have lived with band members from either band numerous times and I asked if they wanted to be on it because I knew that both of them have bike messengers in it and were bike advocate kids and I was like "Do you want to do this record



?" and they were like "Yeah".

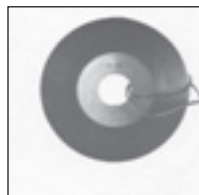
Yeah they seemed definitely down with it. And Mike Bukowski does the artwork.

Mike did the artwork for the first record and it was really good. I was kind of scared about the whole U-Locks getting thrown through a window but sometimes I can see how people could see that so I still went with it. **Ah, it's frustrating at times. There is a second split that just more recently came out.**



It came out 2 months ago.

THE SOUND OF FAILURE and the GREAT CLEARING OFF.



Yeah that's correct.

Both bands from Philly ?

Yeah they are both from Philadelphia area.

And the first bands are all from Pennsylvania ? CRUCIAL UNIT from Pittsburgh and R.A.M.B.O. from Philadelphia.

It seems like a regional thing.

Yeah, it's a regional thing, but it's not going to be like that. The next one after that is going to be VIRGINIA BLACK LUNG, who are from Washington, DC and Philadelphia who actually have some members of R.A.M.B.O. in there and other numerous bands and another band that just recently broke up the AWAKENING.



Oh yeah. They broke up ?

Yeah they broke up. They broke up this past summer.



Man, that's terrible news.

Well they had a 12" coming out soon so that is recorded and the split so they have some stuff still coming out they'll be alive in recordings.

In spirit.

Yeah totally.

Is there other plans as well that you have for the label ? Other releases like a KILL

THE MAN WHO QUESTIONS split.

Yeah I have a KILL THE MAN WHO QUESTIONS / DEL CIELO split 7" that will be out within the next 3 weeks. I have the SOUND OF FAILURE who will be doing a full length. I am doing another 7" for this band SUTEK CONSPIRACY who went on to be members of MEMENTO MORI. That's coming out. I have numerous records coming out in the next 4 months.

What is that sample at the end of the R.A.M.B.O. side ?

It is Ashcroft.

Oh okay.

It was from when he.

...he's doing a song.

Yeah he sang in one of his speeches and it was really weird so R.A.M.B.O. decided to use it as a sample and loop it at the end where he says "die".

And it sort of a turn around on him.

Yeah.

Mark: They flipped the script on him.

How can people order copies of these records?

You can order through *ebullition* records. They are from California. It is *ebullition.com*. Or you can order through myself. It is *edwaltersrecords.org* and that's the two main places you can get them from.

Future Releases:

Here is what is going on with the rest of release until the summer.

Kill the Man Who Questions / Del Cielo split 7" is at the final stages and will be out the middle of February 2003. if you can't wait to hear new Del Cielo stuff buy the full length. It rocks the house..

Sutek Conspiracy "final" 7" is being worked on right now. It will be out sometime in the next two months. I will tell you what is up after I get the layout from Jeremy (singer of sutek conspiracy).

Murder in the Red Barn CDep will be sent off the beginning of next month. Murder is gearing up to record a full length and go on tour sometime in the spring. I have heard most of the music that will be on this and it rocks. I can't wait for this to be out.

Sea of Steel #3: the Awakening / Virginia Black Lung is being worked on be sent off the middle of February when some of the kids from Rambo get back from rocking out in Europe.

Fire Down Below "G" 7" is being sent off in the next two weeks. This will be out by March 2003

Sea of Steel #4: Delta Dart / Swearing At Motorist split 7" is being worked out and will be out by the summer of 2003.

The Sound of Failure full length will be out by the summer tour. They are working on recording the full length with Steve Roche (off minor drummer) in February. This will be a split label release with Cheap Art Records

Stuff being worked on after Fall of 2003

Sea of Steel series has three more installments. Here is the list of bands that will be on them. 1905, Submission Hold, Io, Something in the Water, Greg Macpherson, and one more to be announced.

Reviews

Interviewers are: Simon Harvey (SH),
Cameron Pasman (CP), and Stephe Perry (SP)

Amdi Petersens Armé "Blod Ser Mere Virkeligt up Pa Film" ep

Side B starts off with a heavy BLACK FLAG riff from Flag's early period and they ride it in such a discordant way that it stays true to the form. Then the drum roll clicks in as if this were something off the CIRCLE JERKS "Group Sex" LP. This is the APA record all the way through and it is incredible sounding. Can you imagine what it would have sounded like if Greg Ginn and the drummer from the CIRCLE JERKS had met up when "Damaged" had come out. Now you don't have to. These Danish kids have filtered the two sounds together and made it their own. Words escape me with how good this is. This second release of APA's is not merely imitation or adoration of two of the greats in early American hardcore, they have taken these sounds and married it with the current renaissance of new bands making hardcore that matters again. APA is like you have never heard these classics before all rugged and tortured and youthful, again. (Kick 'n Punch Records / P.O. Box 578 / 220 Copenhagen / Denmark) – SP



Bad Brains "Roir Cassette" LP

This was probably the biggest, most sought after prize of the ROIR catalogue. I remember seeing ads for this and none of us had really tried mailorders yet so none of us had heard this. But we all wanted to. And then my friend got a copy of this through a tape trade and made us copies. The quality was harsh because it had been re-taped from a dubbed version so you couldn't tell how great this recording was. At some point, years later I found a copy of this on vinyl in the 1990's and I realized that this was BAD BRAINS in their prime. The production is really scratchy, but you can really hear the guitars working on this. And it had "Pay to Cum" included, which "Rock for Light" didn't. The material isn't as clean and polished as "Rock for Light" and it isn't as fast either, but that is what makes it all the more punk. "Now "Black Dot" is a clear indication of BAD BRAINS punk roots, but in some ways it is too slow. I mean you can actually make out the lyrics for "Pay to Cum" on that release. The Roir recording was the happy medium that captures the raw elements of the BAD BRAINS, while retaining their sheer speed that had them the undisputed kings of hardcore. And their reggae songs were much better versions of their reggae material with lots of echo from the chamber and lots of booming dub to offset their blazing, raging maniacal fits. This LP is the realization of the promise that Bob Marley and the CLASH tried to carry with "Punky Reggae Party". (Roir / P.O. Box 501 / Prince Street Station / New York, NY / 10012 / USA) – SP



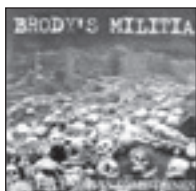
Bones Brigade ep

With a name like BONES BRIGADE these guys have to be into skating. It sounds like they have listened to their share of "Thrasher" comps in their day. This is crossover in a skate-core vein, but the leads are fuckin' metal in that ridiculous wanky way. The guitarist is wearing a GNR shirt on the back cover, but the BONES BRIGADE comes from the same school of DFA or HOLIER THAN THOU. Breakneck thrash married with some heaviness. The lyrics are grounded in things like nuclear annihilation ("Push Button Warfare"), conservatism ("Sleepwalkin' thru the 80's"), and skating ("Rat Pack" or "Board Youth") so there is a healthy mix of seriousness and fun. But their fun is serious as is evidenced by the dedication to all the kids who keep skateboarding punk rock. Fans of the ACUSED or BEYOND POSSESSION should strap this disk on for size and take it for a spin. (Belief Crisis / P.O. Box 35374 / Brighton, MA / 02135 / USA) – SP



Brody's Militia "Violence Solves Some Things" ep

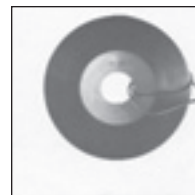
Looks like some pro-wrestling hardcore pulled together by some x-HELLNATION folks. The address in here is from Ohio, but HELLNATION were from Kentucky, so BRODY'S MILITIA must be from somewhere near Cincinnati. The music lives in the realm of fast, but nowhere near the



blinding speeds of HELLNATION. There is a dirtier, rawer sound akin to BOMB BUILDER. The lyrics take on straight edge, armchair activists, and a lot of vindictive tales – you'd think you were listening to a POISON IDEA record. And they close this with an ANTISEEN cover. (Get the Axe Records / P.O. Box 3019 / Oswego, NY / 13126 / USA) – SP

Del Cielo / Sin Desires Marie split ep

DEL CIELO are from the DC area and play a more acoustic sounding indie rock folk pop approach. They are very good and sound like they could write great themes to TV shows. The vocals are dominant in this and remind me of the way the singer from TERRORCAKE stood out over the rest of that band. But the band would be at home on a Simple Machines release. They have a split with KILL THE MAN WHO QUESTIONS coming out. SIN DESIRES MARIE from Colorado have more of a SUBMISSION HOLD feel to their sound in their ability to write a jam with twists and turns that has lots of interplay in a NO MEANS NO kind of way. The bass drives their sound and consequently has a GANG OF FOUR filter for their sound. I really like how many of the members sing different parts at the same time, like singing rounds in grade school. It adds an additional level of complexity to their sound. (Ed Walters Records / 2416 South Warnock Street / Philadelphia, PA / 19148 / USA) – SP



Die Schwarzen Schafe "Last Gang in Town" ep

This is the last release by these Germany veterans who have been around for 18 years and have released some 40 plus records. They may have had different line ups, but I will never forget them for their great cover of the BOOMTOWN RATS "I Don't Like Mondays". This material is far from Sir Bob tributes. This swansong release is driving and melodic and angry. By driving I mean there is a good pace to their songs. By melodic their songs kind of sound like a German TOY DOLLS without all the hyper tension and they do group vocals for their choruses which give their material a PETER AND THE TEST TUBES pub crawl feel. By angry, the vocalist has a low gruff voice similar to NEGATIVE FX meets LEATHERFACE. (Campary Records / Friedrichstr. 110 / 40217 Dusseldorf / Germany) – SP



Framtid "Under the ashes" 12"

I wasn't quite as impressed with this Osaka outfit's debut 7" as many, but the 12" follow-up is a first-rate raw punk ripper indeed. FRAMTID bring very little new to the table in the way of original ideas—musically, lyrically or graphically—but their delivery is absolutely ferocious, as powerful and relentless an attack of pure d-beat hardcore as has been heard since DOOM's "Hail to Sweden" EP of years back. Like that EP, this represents the fruits of a foreign band doing its damndest to recreate the massively influential sound of early/mid '80's Swedish hardcore outfits like ANTI-CIMEX and SOUNDS OF DISASTER. All the definitive elements are here in spades, from the bulldozing distorted bass and non-stop driving d-beat to the disgusting, toneless solos lifted straight from early DISCHARGE records, all slathered in ear-slaughtering distortion and cranked out with no regard for musicality or restraint. The production is spot-on, striking the ideal balance of blown-out rawness and buzzsaw guitars with a full, burly wall of sound worthy of a 1982 Clay release. As with so much Japanese hardcore, the choked vocals are clearly the weak spot. Some gratuitous echo doesn't help matters but it's neither frequent nor obvious enough to really matter much, and the record ultimately manages to work not simply as a competent genre exercise for Dis-freaks but as a strong, violent hardcore set in its own right. Two thumbs up. (Crust War / 1 - 28 - 3A, Shikitsu - Nishi 2 / Naniwa - Ku, Osaka - City / 556 - 0015 Japan) – SH

Genocide Superstars "Iron Cross" ep

This is odd but there are some similarities to the SWARM / CURSED in GENOCIDE SS's high pitched drumming and low end looming guitar work. But GENOCIDE SS are from Sweden and soon enough you start noticing some differences like the biker rock worship of motor charged guitar riffs and the odd sweeping guitar solo that grounds them in more traditional sounding Japcore. And GENOCIDE SS have two singers one who sounds at home on a DISKONTO release and the other who has a slightly more deranged and maniacal approach which is even better. This is titled as an official bootleg so GENOCIDE SS, but the story behind



this ep was that it was recorded between 1995 and 1997 and was to be released by Rhetoric Records in the States, but it has yet to come out until this RSR release. The band formed in 1994 and features members from pre-NASUM and VOICE OF A GENERATION and their stated mission is to get drunk and sound like DISCHARGE, MOTORHEAD, the MISFITS, the DWARVES and GBH. I'd say they accomplished most of this. The nazi symbolism is part of their gimmick, but it wigs me out. I guess you have to take it with a grain of salt like one does with the MENTORS. (Regurgitated Semen Records / Sandro Gessner / Str. D Friedens 45 / 07819 Mittelpollnitz / Germany) – SP

Great Clearing Off, the / Sound of Failure, the “Sea of Steel, Volume 2” ep

This is the second in a series of bicycle comps and compliments the arguments for 2-wheeled transportation perfectly with (em) zine. Both bands are bike advocates, as is Mike Dailey who runs the label and quite frankly so am I, so I am happy to see the accompanying arguments in a booklet that comes with the split. When R.A.M.B.O. played our radio show we asked them what bands we should watch out for from Philadelphia and the first two bands they rhymed of were these two. So it is incredible that their first release is a split together. Here are the sounds of Philly. THE GREAT CLEARING OFF have a real amped up sounding melodic hardcore sound. The riffing is played extremely fast and is kind of like KID DYNAMITE but with the pitch shifted much faster. They remind me of two local bands PROTEST THE HERO and CLOSET MONSTER brought together in sound, but with some real knuckle ball pitches added to the mix. Completely riveting, and energetic and tenuous. THE SOUND OF FAILURE have a very similar gritty raw melody to their sound, but the pace is much more mid-tempo like an UNDERDOG song or something. The vocal style of agonized screaming is similar to the GREAT CLEARING OFF, which will draw comparisons to each other and make them a suitable match. But THE SOUND OF FAILURE have a mosh groove layered with breakdowns, build-ups and layered emo textures. In some ways they sound heavy like a CROMAGS record while sounding looming like a TRAGEDY record and yet retain an upbeat feel. They are much heavier than MENTAL's sound with a lot more diversity than NYC HC. (Ed Walters Records / 2416 South Warnock Street / Philadelphia, PA / 19148 / USA) - SP



Gritos de Alerta / Heresia split ep

GRITOS DE ALERTA have a thin sounding guitar with lots of buzzsaw. This is teamed up with a bass distortion that Japanese bands kill for. The drums play a variety of styles, but the youth crew grind parts are where he falls apart. There are two vocalists. The production isn't as up front as it could be and this recording suffers from it. But they are from Brazil. And their heart is in the right place as evidenced by their messages of racism, the military industrial complex, colonialism and a history of violence. Very well thought out. HERESIA have a heavy sounding bass with loads of crackling distortion driving their sound. The drum sound is very professional and clear reminding me of later period TERVEET KADET. The lyrics are doomsday messages delivered like choruses for that DISCHARGE effect. And the singer sounds a little more gruffer and tough sounding like the singer from AGNOSTIC FRONT. So imagine if you will Roger singing for DISCHARGE and HERESIA gets close to that conceptual punk ideal. (Terrotten Records / c/o Renan Favero / Caixa Postal 8080 / Porto Alegre, RS / 90201-970 / Brasil) – SP



Hawg Jaw / Face First split ep

Further proof that N.O.L.A. is Music City USA. The south just might rise again. Junior and your ass better just run for cover and pray that Chickenhawk President George “W” Bush's homeland security act protects you from all this rage once it gets properly re-directed. These fellas have summed up years of slopping shit in some factory while the best you can muster is some crybaby tantrum about how the girl you love got ass-fucked for the first time by some other guy. For those of you needing a comparison-picture down if they didn't have that



aselmo weiner on vocals - good. “Post motherfucking amplification blues” / Sabbath groove that just might make you accept the fact that you need an el Camino to complete your life. P.S. Some fast band called FACE FIRST plays fast stuff on the flip. Take a nail to it and have one of those cool etched B-side records. (Meconium Records / P.O. Box 9064 / Hickory, NC / 28603 / USA) - CP

Heartwork “Anything dry” ep

While their apparently CARCASS-derived name might indicate a grinding metal act, hardcore purists would be well-advised to ignore any such misgivings and check out this Niigata band's debut EP post haste. There's not a hint of metal on the slab, just five tracks of excellent traditional Japcore in the late '80's Selfish Records vein. Indeed, between the buzzsaw guitar attack, scowling vocals and non-stop hyperactive energy found here, this could easily pass for missing tracks from the “Thrash til death” comp LP, making for an essential purchase for fans of OUTO, SYSTEMATIC DEATH, LIP CREAM and the like—or anyone who appreciates straight-up old school Japanese or American hardcore. Co-released by Japan's Dewa label and promising new Boston label Cadmium Sick, and currently taking up a lot of time on my turntable. (Cadmium Sick / PO box 35934 / Brighton, MA / 02135 USA / e-mail: distortboston@hotmail.com) - SH



Hirax “Barrage of Noise” 10”

You know how *Big Brother* magazine is awesome and hilarious and *Thrasher* just seems cheezy and irrelevant? Is there still a point to the “thrash” resurgence? I mean, this band got by ‘cause *Pushead* used to dig them and came back ‘cause Max 625 dug them but did you ever stop to question whether they were ever really good or not? The best thing about this record is that it made me realize how much I love side two of SUICIDAL TENDENCIES “How Will I Laugh Tomorrow?” LP. What a perfect encapsulation of my bored / misspent / depressing teenage years - I could have cried my eyes out to “If I don't Wake Up” or “One Too Many Years”, but I just don't think I could even muster a wet fart for a song called “French Pearl”. This record is just another letter to “Ted” from some guy in jail whining about how “Everything sucks these days”. On the plus side the one dude, James, has a cool horned skull guitar, which almost offsets the other dude's lame “Class War” skull forearm tattoo, but what the fuck do I know? “Skating is totally about fun, dude” P.S. Seriously though - was Mike Clark packing a gun in that photo or what? and check out Mike Clark's awesome mesh shirt! “Suicible for Life” Pledge your allegiance, asshole, and take off that silly bandana. If you're not now, you never were.... (Deep Six / P.O. Box 6911 / Burbank, CA / 91510 / USA)- CP



Melee “One Way Dead End” ep

MELEE have broken up but this ep is one of their last releases and features unreleased material to the “Histeria” comp, the “Destroy All Borders” comp and the CANCER KIDS split. My question is what happened to Craig's voice? His vocals sound muffled and indistinguishable. It is weird because the group vocals are clear and the production on the rest of this sounds decent, but Craig's sneer sounds two octaves lower and like he was yelling into a pillow. Every so often like in the last half of “Landlords” you here his voice come back to the demo days and you can just imagine the “Melee Thrash Attack”, so this ep has it's moments. And the band sounds great throughout this recording. The songs are really well written. Just give me a clearer sounding higher pitched singer and this band would be resurrected to their greatness that shone on the demo. R.I.P. (Lengua Armada / 1010-1/2 Riverene Avenue / Santa Ana, CA / 92701 / USA) - SP



Murdered Cop “The Grinding Poverty” CD

So Denis of DOOM has been living in Sweden for a while now and has re-surfaced with MURDERED COP – a raw sounding d-beat band from Nordic country. The MOTOR-CHARGE guitar sound, the bulldozer distorted bass, and the low end throaty vocals are the signature. Denis sounds in top form, but so does the band. This is pretty flawless. The lyrics still have a decidedly anarchist bent, but there is some scene criticism creeping in with tracks like “Another Form of System”. Denis still writes



about fascism "The Rising tide of Fascism", and class "The Grinding Poverty", but the unrelenting crush of an ANTI-CIMEX inspired backbeat helps the medicine go down, not the "Boys in the Hood" samples. (Distortion Records / Box 6294 / 40060 Gothenburg / Sweden) - SP

Plutocracy / Phobia split LP

PLUTOCRACY have always had a place in my stupid jerk heart - for a year and a half the infinitely superior radio show "Aggressive Rock - the Church of Self-Hate's" theme song was "Guilt" off the s/t 10" (mostly because of the rad/uncensored taxi driver sample). A good sample is key for a band whose songs all sound identical to one another. PLUTO also had a song with Joe Pesci's rantings that Noah (CAREER SUICIDE) used as his theme intro song. This album contains live versions of songs you already should know mostly from the aforementioned 10" (but maybe from that other album they put out about shooting cops. I don't know and I'm too lazy to cross-reference track listings [mostly on account of how, while listening to the flipside featuring PHOBIA I remembered how fucking awesome the PHOBIA / CORRUPTED split on *DefAmerican* is and listened to the CORRUPTED side over and over again.]) PHOBIA didn't deserve the song on that split with CORRUPTED but do okay for themselves here, maybe because their songs are more memorable than the short blasts on the PLUTO side....hmmmm. Is this record good? I don't know...so, sure, why not? But more importantly, I saw the SLOTH / CORRUPTED split sell on e-bay for \$71.00 USD - so owners of that record / bootleggers take note. Quitting smoking is hard...don't try. (Rödel Records / Keule Sternkicker / Allmendeweg 65a / D-13509 Berlin / Germany) - CP



Raving Mojos "The Last Rock and Roll Show Ever!!" CD

The RAVING MOJOS were a Toronto punk band from one of the first waves of the Toronto punk scene. A band that was too punk for the art scene that dominated the initial scene and too slow for the emerging hardcore scene, so a band that was firmly placed in the middle with allegiance to no one except probably what made sense which was MC5, IGGY POP, and LOU REED. In fact, this release starts out with a LOU REED cover and it is the song that they started their reunion show off with. This recording has a slow rock groove to it and so who better encapsulates that than LOU REED. But they start to get into it with a YOUNG LIONS track that could rival any of the modern day U2 records. The bass line is so up front and heavy and addictively driving. The rest of the material is originals recorded just last year by the band that range from the slow country ballads of "Sentimental Journey" to the revved up AC DC influenced riff rock of "Yeah-Yeah Uh-Huh" to the 50's influenced rock of "How Do I Move". The RAVING MOJOS bust out a bunch of different styles of rock and more than competent at what they do. The material is derived from a set of bed tracks originally recorded back in 1993 at the Opera House, which is a great idea. A local club would have good sound equipment, especially if it's a converted Opera House. So kids, take note, book your local club, haul in some cheap rented recording equipment, and record yourself. Fuckin' brilliant. But I think this whole project was initiated by the interest in restoring a legendary demo that they had from 1982. In the process they re-recorded material and this is the result. Stay tuned for the legitimate re-issue of earlier demo material (www.ravingmojos.com).



Reduction "Social Disorder" ep

From the stark B & W sleeve through the utterly generic title and KRIGSHOT t-shirts sported by the band members, very few surprises await the informed buyer here. Included are four tracks of powerful, furious crustcore very much in the style pioneered in the UK by AMEBIX, SACRILEGE and AXEGRINDER but refined and reinvented by Japanese outfits like SDS, LIFE, AGE and EFFIGY. That means a huge, burly wall of sound that rarely picks the speed up too much but rather relies on a hammering rhythmic crunch borrowed from BLACK SABBATH by way of early thrash metal, combined with the howling, guttural vocals and raw, feedback-drenched instrumentation of ANTISECT, DISCHARGE and classic Swedish hardcore. This isn't quite as apocalyptic and monstrous as the genre's best records can be, but it's a worthwhile effort and certainly recommended for those who appreciate the style; hardcore punk purists might want to give it a listen first. (Mangrove / 4-23-5 ACP Bldg / Koenji Minami / Suginamiku Tokyo / 166-0003 Japan / mangrove@recordshopbase.com) - SH

Shackles Await s/t ep

We all know that one's not meant to judge a book by its cover, but the crap "DIY" packaging of this EP has to make one wonder if the same really holds true where records are concerned.... Sad that some seem to take the DIY ethic as simply an excuse to make things look thrown together and cheap; this record practically screams "here's how not to do it". Terrible, disposable American "political" crust that's theoretically working the same territory as the REDUCTION EP reviewed above, but displays absolutely none of the power, inspiration or drive of the Japanese bands. Poorly played and recorded, with passionless "scarred throat" vocals and inept attempts at adding both melody and thrash to their shoddy, trudging metal/punk. Probably inspired by the likes of NEUROSIS and FROM ASHES RISE, this comes off more like HELLHAMMER without the humour value or genuinely heavy psychosis. These people are seriously in need of a shave and a haircut, and I won't even bother commenting on the, uh, "radical" lyrics. (shacklesawait666@yahoo.com...no address listed, so I guess class warriors without computers are out of luck) - SH



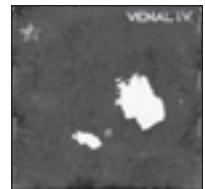
Sick Terror "Aborto Legal" ep

Being the religious centre that Brazil is the back cover artwork of a skeletal version of the Virgin Mary is a pretty fuckin' courageous statement, but is very fitting with the title which translates to "Legal Abortion". This SICK TERROR is laced with progressive messages of change and are actively centre of the spectrum as is witnessed in their song "Eu Nao Credito em Voce" or "I Don't believe in you" in which the lyrics state "I don't trust the left nor in the right all want to steal my life". So decidedly populist, SICK TERROR remind me of NATIONS ON FIRE with their way of bringing out their politics to the front and center (pardon the pun). There are tons of witty attacks at where they stand, but I will leave it for you to find on your own - their lyric sheet has been translated in english. The music is trippingly fast and the vocals are scorched out and strangled sounding. The band is seen wearing INFECT, LIFE's HALT, and LIMP WRIST shirts and although they don't sound like any of these bands the influences are there. There is some youth crew there and they even do the NO FOR AN ANSWER cover on here, but the song "Grilled Rockefeller" starts off as a big breakdown so the influence exceeds beyond the obvious. And there is some blazing fast blastbeat grind. I would say "youth crust" strikes again but this time in Brazil. (Terrotten Records / c/o Renan Favero / Caixa Postal 8080 / Porto Alegre, RS / 90201-970 / Brasil) - SP



Venal I.V. "Denominations" CD

An awesome 2-piece political thrash band from Missoula Montana that sounds fairly full for a 2-piece. I couldn't tell that they were to be compared on par with bands like ACTIVE MINDS. They cover all the bases with just guitars and drums. And the passion is there as the singer sounds like he has blown out his voice in a high pitched screeched out manner. It sounds like he is breathing fire. And the band does a great song about the School of the Americas where they call on the hardcore powers that be namely the famous frontman for the band with the same three letter acronym (SOA). They also sing about pirate radio, scene unity, work, and the brutality of the system. They have captured my imagination with this one. (Poisoned Candy Records / P.O. Box 9263 / Missoula, MT / 59807 / USA) - SP



Widespread Bloodshed "Get It into Your Head" ep

16 song 7", can someone say "Dirty Rotten ep". This is stop and start hardcore with precision the way NO COMMENT and early DRI became known for in their genre expanding releases. Need I say the material is fast, and it is played with all the fury of early NO COMMENT. But there is some hints at metal with some of the guitar slides which brings out similarities to early DRI. Some of these songs can't help reminding me of "Couch Slouch". The drumming is blinding fast with stutter trips going into blastbeat flurries. And the vocals - fronted by Rodrigo of INTENSITY - sound like Kurt of DRI in the early days. So simply put WIDESPREAD BLOODSHED sound like



the best elements of NO COMMENT and DRI pulled together. (We Are the Enemy / P.O. Box 7092 / 200 42 Malmo / Sweden) - SP

Various Artists "New York Thrash" LP

Fuck, I remember tape trading for this when I first learned about tape trading. There was a lot of incredible stuff on here like the version of "Paul's not Home" by A.O.D. or the BAD BRAINS material which was much rawer than the "Rock for Light" material or the BEASTIE BOYS hardcore material, which was more of a novelty than actually being good punk, but whatever. And now it has been immortalized on vinyl. I didn't re-visit this comp because it was sandwiched on a tape with other goods and it was a second generation sounding tape so the sound quality was wonky, but I should have. And I wanted to. And this vinyl release has really been a great way to re-discover this time capsule. Listening to the FALSE PROPHETS is like discovering the missing link that explains their origins, far better than their first LP. And for fans of the CRO MAGS, Harley's first band - the STIMULATORS - is captured on here even if it is live material. HEART ATTACK - the band with a discography that has just come out on *Broken Rekids* - was first heard on here. And the KRAUT tracks and the MAD tracks are great. In some ways this is better than all the KBD series because it has a cross-section of the scene and reflects a regional sound, that was the east coast U.S. hardcore scene in it's infancy stages. The liner notes add some crucial perspective to all of this. (Roir / P.O. Box 501 / Prince Street Station / New York, NY / 10012 / USA) - SP



TPR011 FAR FROM BREAKING "Made My Choice" 7" - Old school hardcore influenced by Atari and Chain of Strength. 7" on Youngblood soon!

TPR 010 NO TIME LEFT "Zero Effort Solution" Cdep - Positive lyrics, blazing fast parts, and thunderous 70's rock breakdowns.

ONxALERT Demo CD-R - This band was called "Youth Crust" in more than one review because it's SXE fast, dirty, punk, and pissed.

TPR 012 VA "Bridging Oceans" - SXE Comp 10" in the works! Out late spring or early summer.

7" / CDEP's \$5.00 US / \$6.00 World

CD-R's \$2.00 US / \$3.00 World

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Upcoming No Time Left Shows: 3/8/03 Olean, NY. 3/12/03 Municipal Waste and Bad Business in Rochester, NY. 4/6/03 On CIUT in Toronto.

Upcoming ONxALERT Shows: 2/8/03 Can I Say in Oswego, NY

demo features

Fourteen or Fight Demo 2002 CD-R - featured on the February 9th program

FOURTEEN OR FIGHT are a 4-piece from Chicago that played here this past summer and they feature at least one member of MK ULTRA. There is a likeness in sound because it is the singer who was in both bands, but FOURTEEN OR FIGHT are a shade slower. That is there are no tripping fast blastbeat by Ebro or no crazy distortion-laced thrashing guitar sound. However the same biting lyrics are present in songs like "Aggressive Collector" or "I Don't Want to Leave the House Anymore". Their sound is a lot more mid-tempo in nature, but with a loose crew thrash sound similar to DS-13. The group choruses help this youth crew nuance and is particular evidenced in the first track which is their theme song. Here it is.....

(281 Whitewood Drive / Streamwood, IL / 60107 / USA / website: fourteenorfight.com)



S.T.F.U. "Quit Yer Bitchin'" CD-R - featured on the February 16th program

S.T.F.U. (which may stand for SHUT THE FUCK UP) are from the Bay Area and feature Jeff, the new guitarist from VOETSEK. STFU are his new band. They play at a great clip and the singer reminds me of they great anguished screaming behind GRIMPLE. Very fast thrash with lots of feedback and high pitched indecipherable lyrics played balls out.

NO SENSE RECORDS

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rumourmill

PROTEST THE HERO have recorded 6 new songs which are to be called "A Calculated Use of Sound" * *Terrotten Records*, a Brazilian label, will be releasing a SICK TERROR split with WORLD BURNS TO DEATH, a BETERCORE discography, a youthcrust supergroup split featuring OHLO DE GATO on one side (who are members of BOYCOT, MANIFEST, PATARENI, and others) and LOMB on the other side (who are members of BETERCORE, MIHOEN, and POINT OF FEW), the 2nd RIISTETERROR ep and many other releases * And speaking of releases, 625 - the king of fuckin' releasing shit - has a number of things lined up to be coming out including: a THEY LIVE LP which has only been talked about for 5 years now; an old Sapporo band from 1986 - 1989 called SPITFIRE; the vinyl of "Mosh Circle Jerk Punks" comp with new stuff by RAZORS EDGE and TOMORROW and IDOL PUNCH and a new band called BBQ CHICKENS; and a whole bunch of Asian releases from band sin Singapore and Indonesia and Japan, of course. GO! * *Alternative Tentacles* just released a JFA discography of their best stuff * *Kangaroo* just released a vinyl version of the RUNNAMUCKS "On The Brink" and are about to release a new MILKMAN CD - the straight edge space alien band * *Prank* has just released this new Swedish band called the SUNDAY MORNING EINSTEINS who feature the guitarist from SVART SNO. The y will have an LP on *Sin Fronteras* shortly. * *Putrid Filth Conspiracy* has just released a double LP by Germany's COUNTERBLAST and have a number of splits in the works including two splits with SEWN SHUT and a new SAYYADINA split. The new offshot label - *We Are the Enemy* - will be releasing a 10" of Rodrigo's new band WIDESPREAD BLOODSHED * *Sounds of Revolution* will be releasing an OXBAKER split with BATTLE UNICORN. They are also working on a BURY THE LIVING discography * One of the members of GAIA is in a new band called PLASTIC NINE and has opened a bar in Tokyo called Sweet Water * *Sound Pollution* doesn't let up - they have a new LP by UNCURBED who have a split ep coming out with AUTORITAR. *Sound Pollution* will be releasing a VIVISICK / MUKEKA DI RATO split LP, a WIDESPREAD BLOODSHED / BRODY's MILITIA split LP and a bunch of great new Japanese bands (the SPROUTS and the DUDOOS) * HIRAX are working on a new tentatively titled "The New Age of Terror" and will be playing the "Bang Your Head" festival in Germany this coming year * RIISTETYT have a new 10" coming out * a German source is booting a NEGATIVE GAIN / NAPALM DEATH split LP. Hopefully the "Invasion of the Killer Bears" demo will be the subject of that release * Tony Erba has got a new band called AMPS 2 ELEVEN and *Smog Veil Records* will be releasing something by them in the future * the new BOMBS OVER PROVIDENCE is to be called "Liberty's Ugly Best Friend" and will be 6 songs * And the MARILYNS VITAMINS discography is to be called "Vans Don't Run On Love, Records Aren't Pressed With Smiles" * A new SHANK 10" or LP will be released before they call it a day * And their side project NATION OF FINKS will have a split out with the new YOUTH RIOT band who are called OUT OF VOGUE * *Refuse Records* from Poland will be releasing the new Portuguese SXE band TIME X/ Their ep is entitled "Good moves but not players". They are also releasing a double cassette comp entitled "More Than The X On Our Hands". Props for keeping the cassette format alive * There is a NEGATIVE FX tribute comp coming out on a *Podruido* label *

show listings

THURSDAY FEBRUARY 27TH @ Opera House - CIRCLE JERKS, ROSEMARY J BILLYGOAT, VAPIDS

THURSDAY FEBRUARY 27TH @ Rancho Relaxo (300 College St, Toronto), 19+ show, free with CMW pass or \$6 @ door - JERKBANK, THE UNDERCURRENTS, BROOMFILLER, LES CHIENS SALES, MILLION DOLLAR MARXISTS

FRIDAY/SATURDAY FEBRUARY 28/29 TH @ Healey's - THE FORGOTTEN REBELS

SUNDAY MARCH 2nd @ Healey's - MARKY RAMONE AND THE SPEED KINGS

SUNDAY MARCH 9th @ CIUT's Studio 3 - 17th CLASS (from Rochester)

WEDNESDAY MARCH 12TH @ Opera House - MAD CADDIES, REAL MCKENZIES, RISE AGAINST, THE FLIPSIDES

THURSDAY MARCH 13TH @ 99 Custer Street (Buffalo), 6:00 pm, \$5.00 - MUNICIPAL WASTE, SCARE TACTIC, RUNNING FOR COVER, WARSQUAD

FRIDAY MARCH 21st @ the Dungeon, 44 bond st. e., 8pm / \$6 / All ages (Oshawa) - FUCK THE FACTS, ALWAYS DIE FIGHTING, SLIT WRITHING ELIZABETH, DISTORT THE PLEASURE, F.A.T.O.

SUNDAY APRIL 6th @ CIUT's Studio 3 - NO TIME LEFT

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm



This is part of the same conversation that we had with Andy Nolan, the bass player of SHANK on Equalizing-X-Distort on February 16th..

How did the tour go with SHANK ?

It was incredible. It was really good. It was the best tour we have done. It was so good.

This is your swansong tour ?

Yeah, we're breaking up.

What's the deal ? How come you're breaking up ?

We've been a band for 5 years and it is getting harder and harder to get as much out of it as we put into it and I am moving to Toronto in June so I need to find a band, as well, so people listening who want to do a band get in touch.

So you're coming to Toronto. That's good news for us. You have a new CD out called "The Curse of Shank".

Yeah there is a discography, well kind of a semi-discography, of everything before we hooked up with 625. It's 28 songs. It's the three split 7"s that got released, a few compilations, some unreleased covers, some unreleased stuff from compilations, and 4 or 5 songs that were going to be a split with WHAT HAPPENS NEXT 3 years ago which never came out. It was supposed to be a tour only split when we were in Australia, but they never made it over so the record didn't happen. It was just going to be 300 copies so we just kept the songs until now.

You have something else that is on the back burner.

Yeah, we were supposed to do a split LP with EL NUDO but I don't think we are going to do that anymore because they just keep disappearing off the face of the earth so Max from 625 has asked us to do another record, which is hopefully going to be a 10" if not it will be a 45 RPM 12" and then there is a vague possibility that we will get it together to do a split with CORRUPTED but we might not have enough songs by then because we are pretty slow.

Mark: Just do one long song. It's a split with CORRUPTED. Just write a riff and play it over and over again.

We tried that before with the last song on the 625 LP but we really just don't have the concentration to play the same riff endlessly. That's why our songs are so short.

Mark: Just loop it in the studio.

Yeah okay.

...pick up conversation about the new CD....

That is from the extremely hard to get split with UNHOLY GRAVE cause I think the guy went into a psychiatric hospital not long after releasing that and has 990 copies still in his mother's bedroom in England.

Fuck.

That's why it is called the "Curse of Shank". We also did the SCALPLOCK split and there is at least 500 copies in the guy's from SCALPLOCK's basement still. He just didn't bother distributing it.

Well hopefully this one gets out.